IFAR reports

Volume 15, Number 4
April 1994

and The Art Loss Register

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IFARreports
incorporating *Stolen Art Alert*

Volume 15, Number 4
April 1994

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

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Subscription Membership Information: Individual Subscriber $50.00, Commercial-Institutional Subscriber $65 (*IFARreports*, notices of events); Overseas Subscribers add $20.00 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings) Individual: $80, Commercial-Institutional $100; Membership (*IFARreports* and complimentary invitations to IFAR Evenings), Member: Individual $250, Corporate $1,000; Patron: Individual $1,000, Corporate $5,000; and Benefactor: Individual $5,000, Corporate $10,000.

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Fine Copy of Lely Portrait Found in Alaska Gun Shop

Fig. 1 Portrait of James II, Duke of York *after Sir Peter Lely. Oval, oil on canvas, 32 x 24 in. Private Collection, North Carolina.*

Fig. 2 Portrait of James II, Duke of York *Sir Peter Lely. Scottish National Portrait Gallery, Edinburgh.*

Tracing provenance is always critical in trying to authenticate a work of art. Unfortunately, the painting under consideration has no known history prior to its purchase by the current owners. It was brought to IFAR by a family in North Carolina, who bought it, along with two other English 18th century portraits, while on vacation in Alaska two years ago. The three paintings were purchased for a nominal sum at an antique gun shop in Anchorage, whose proprietors told the current owners that the works had been acquired at a local auction. IFAR's own attempts to reach this shop have to date proved futile. How this very fine portrait got from its likely origins in the workshop of Sir Peter Lely in London, to the gun shop in Alaska is worthy of continued investigation.

The subject of the IFAR portrait is James II, 1633-1701, King of England, Scotland and Ireland from 1685-88 (Fig. 1). He was the second son of Charles I and younger brother of Charles II, whom he succeeded on the throne in 1685. Charles I ruled from 1625 until 1649 when he was overthrown and beheaded. Oliver Cromwell then assumed control of the government and Parliament until the Restoration of the Stuart dynasty in 1660 with Charles II as king. During his reign, his younger brother, James, was made the Duke of York and was granted broad proprietary rights in America. The captured Dutch settlement of New Amsterdam was renamed New York in his honor in 1664. James converted to Roman Catholicism from Protestantism in about 1668, a step which would have grave consequences later on. After his first wife, Anne Hyde, died in 1671, James married Mary of Modena in 1673.

James II succeeded peacefully to the throne following the death of his brother in 1685. But because of an increasing anti-Catholic hostility championed by the powerful Whig party, James II became so unpopular that he fled to France in 1689 to avoid being captured and tried. Nevertheless, the Protestant Stuarts held the monarchy with William of Orange of the Netherlands and his wife Mary, the first daughter of James II, accepting Parliament's invitation to become King and Queen of England. This non-violent overthrow of James II was the so-called Glorious (or Bloodless) Revolution.

Sir Peter Lely (1618-1680), court painter at the time of the Restoration, was born of Dutch parents and christened Pieter van der Faes. 'Lely' was the Anglicized version of the Dutch word 'lilie', the name of the artist's family home in The Hague, so-called because a lily was prominently carved on the ga-

ble. This is apparently the source of the name by which the artist is known.

By 1637 Lely was listed as an apprentice of the painters' Guild of St. Luke in Haarlem and was already using Lely as his name at that early date. It is recorded that he went to London in 1641, the year Sir Anthony Van Dyck died, where Lely quickly developed his talent in the art of portraiture. By the time of the Restoration, he was considered the best portrait painter in England and was widely regarded as Van Dyck's "successor." In 1661 he was granted an annual pension by Charles II and became the principal portrait painter of the royal family.

After the Restoration, portraits of the royal family were in great demand. According to R. B. Beckett's, *Lely*, London, Routledge and Kegan Paul Ltd., 1951, "In accordance with the custom which had brought portrait-painting into England, he (Lely) was expected not only to paint the royal portraits, but also to supply large numbers of copies, which could be distributed as gifts, and so help to make the features of the new monarch (Charles II) and his family widely known among his faithful subjects." Because it was a requirement far beyond the capabilities of one man, assistants were necessary and "...the high quality of so many replicas of this period, with the careful way in which Lely's own brushwork is imitated, indicates that they were made under his personal supervision, if not with his actual assistance."

The painting under examination by IFAR may indeed be one such copy. In our portrait, the sitter is portrayed wearing an elegant and abundantly gathered white ruffled shirt with a cravat and dark burgundy-colored satin sash across his chest. The strap of a cuirass of linked brass with rivets is visible underneath the sash to his left side. His gaze is steady, looking slightly upward to his right; a faint shadow of a moustache appears on the upper lip.

The portrait bears an obvious resemblance to the three-quarter length original by Lely in the Scottish National Portrait Gallery in Edinburgh (Fig. 2). It is thought that this portrait was made shortly after the Duke's marriage to Anne Hyde in December 1660 and is the original upon which so many of the similar single likenesses of James II are based (Note 1). Lely also executed a double portrait of James II as Duke of York, with Anne Hyde, now in Petworth House, Leconfield (Fig. 3). The image of James in this portrait is quite similar to the IFAR oval and also derives from the Edinburgh portrait.

IFAR consulted with Sir Oliver Millar, who was formerly Director of the Royal Collection and Surveyor of Her Majesty the Queen's Pictures, and who is the acknowledged expert on Sir Peter Lely. He was the organizer of the 1984 Lely exhibition at London's National Portrait Gallery and author of the accompanying catalogue. After viewing photographs, Sir Oliver wrote IFAR with the following observations:

"(IFAR's) portrait of the Duke of York is a good contemporary piece. It is, as you have realized, based ultimately on the superb 3/4 length by Lely in the Scottish National Portrait Gallery, but the immediate source could be the portrait of the Duke in a derivation thereof, i.e., presumably the double portrait at Petworth. The portrait at Berkeley Castle, Gloucestershire, is of the same order (Fig. 4)....There is no inherent reason why the portrait belonging to your client should not have been produced in Lely's studio."

While both pictures follow the same model, the Berkeley Castle portrait, also oval and by an unknown artist, bears a closer resemblance to the sitter in our portrait than does the Petworth version. In comparison to the Berkeley Castle painting, the IFAR portrait is more delicate in the construction of facial details; the subtle gradations of paint which delineate the cheekbones and upper lip are less startling. In the Petworth portrait, there is broader handling of the brushstokes in the sash and cravat, in comparison to the tighter application of paint in the IFAR portrait.

IFAR also consulted with Susan Casteras, Curator of the Yale Center for British Art, who thought it likely that the IFAR portrait, while not a genuine Lely, could very well have been executed in the 18th century by one of the "next generation of Lely students."

A check of the photograph files of the Center's archives revealed yet another likeness of the Duke of York in London's Dulwich Picture Gallery, this time by the artist John Greenhill (c.1640/45-76), who was a student and apprentice to Lely. Beyond the identity of the sitter and the oval format, however, the Greenhill portrait bears little stylistic resemblance to the IFAR painting.

IFAR also called upon the expert opinion of Dr. Hubert von Sonnenburg, Chairman of Paintings Conservation at the Metropolitan Museum of Art. Dr. von Sonnenburg's examination revealed that the stretcher and frame

Fig. 3 Double Portrait of James II and his wife, *Sir Peter Lely. Private Collection.* *Photo courtesy, Royal Academy of Arts, London*

Fig. 4 James II, as Duke of York, *after Sir Peter Lely. Oval, oil on canvas, 27 1/4 x 23 3/4 inches. Berkeley Castle. By permission of the Trustees of the Will of the 8th Earl of Berkeley: photograph Courtauld Institute of Art*

probably dated from the 18th century when the painting had been cut down and lined, as evidence of the canvas' edge would seem to indicate. The fact, that the lining of the older canvas was placed on to a newer 18th century stretcher, points quite convincingly to the canvas itself dating earlier. Although no precise date could be given on a technical basis, like Sir Oliver, Dr. von Sonnenburg felt that the IFAR version was a fine copy based on the Edinburgh portrait and that, while not by Lely himself, could have been executed fairly close to the period in which Lely was painting.

These technical observations substantiating that the canvas itself likely predates the 18th century and the opinion expressed by Sir Oliver Millar, allow us to confidently assign this picture to the late 17th century and probably to the workshop of Lely himself.

Nancy J. Little

Note 1: An abundant number of portraits of James II, as Duke of York, have been catalogued, in the *Catalogue of Engraved British Portraits, preserved in the Department of Prints and Drawings in the British Museum*, by Freeman O'Donoghue, F.S.A., London, 1910, Vol. II, page 621, where 41 are listed.

Ohio Seller of Amiel Prints Charged

The Federal Trade Commission has charged an Ohio company and its owner with fraudulently misrepresenting the authenticity and value of art prints sold to consumers. Cornelius Gabos, owner of Renaissance Fine Arts, Ltd. operates a gallery in Cleveland. He also conducts some 30 art auctions and sales a year in at least fourteen major cities throughout the United States. The FTC alleges that since at least 1980, Gabos has been selling purported "limited edition" prints by such artists as Picasso, Chagall, and Calder with false certificates of authenticity. He has also been charged with substantially misrepresenting the true value of the prints to his customers. Investigators claim Gabos sold prints worth no more than $20-$50 for prices ranging from $500 to $5,500.

The FTC is asking the court to permanently bar Gabos from engaging in the alleged deceptive practices and to order him to pay redress to purchasers. According to the FTC's complaint, the total loss to consumers is likely to be in the hundreds of thousands of dollars. The case is scheduled to go to court in the fall.

Gabos told IFAR that he was the unfortunate victim of unscrupulous suppliers. "We bought the prints in good faith from well-known suppliers," he said. One of his suppliers was Leon Amiel Publishers, a family-run company in New Jersey, who themselves were convicted of counterfeiting prints last December (*IFARreports*, December 1993). Gabos has filed suit against his suppliers. He says he would like to return money to his customers, but insists he cannot until he is reimbursed by his suppliers, whose assets he claims have been seized by the FTC.

According to FTC attorney Gerald Zeman, the Gabos case is the second one brought against a retailer since the FTC began an industry-wide investigation of art dealers across the country in 1992. Last October, longtime Chicago gallery owner Donald Austin was convicted of selling phoney Picasso, Chagall, Dali and Miró prints for total sales of at least $3.8 million from 1984 to 1990. Austin is scheduled to be sentenced in May and faces up to five years in prison.

The FTC has developed a free fact sheet that offers tips for consumers on protecting themselves from counterfeit art scams. To obtain copies write to the Federal Trade Commission, Public Reference Branch, Room 130, 6th Street and Pennsylvania Ave. NW, Washington, DC 20580, or call (202) 326-2222.

Florence Swanstrom

~ In Memoriam ~

John Rewald
1912-1994

A founder and early Board Member of IFAR

Art historian, advisor, curator, teacher and author extraordinaire

European Community Directive on Cultural Returns

The fears of art-rich countries in the European Community were somewhat quieted last year when the twelve EC nations passed the Regulation on the Export of Cultural Goods and the Directive on the Return of Cultural Objects Unlawfully Removed from the Territory of a Member State. Prior to the enactment of these measures, EC countries with valuable cultural patrimonies worried that the removal of borders and customs controls within the EC at the end of 1993 would make it easier to smuggle treasures out of their countries. As 1993 approached, the EC recognized that the impending changes created an "urgent" need for the adoption of measures that would "guarantee the protection of national treasures." As a result, the Directive and the Regulation were passed. Like the 1970 UNESCO Convention, this legislation applies to state property and not to art or artifacts taken from private owners.

The Regulation creates a system for the protection of cultural property through export certificates. According to the Regulation, cultural property, as defined by the Member State of origin, cannot leave its home country without a "passport." The country of origin provides the export certificate which is then valid in each of the Member States. If a cultural object is found outside the EC without its "passport," a potential buyer should assume that the object has been unlawfully taken from a Member State or that it was exported from its country of origin prior to January 1, 1993.

In the event that an object taken out of an EC country in violation of its national measures surfaces in a another EC country, the Directive establishes a legal procedure for its return: action should first be brought against the possessor by the EC country where the object originated. If the possessor cannot be identified, proceedings may be initiated against the person physically holding the cultural object for third parties. This action must be taken before the appropriate court of the Member State in which the object is currently located. Proceedings may not be initiated by a private owner. It is immaterial whether an unlawfully exported object might have been exported to a non-Community country and then re-imported to the EC.

The Directive applies to objects which qualify as cultural objects and were unlawfully removed from an EC country on or after January 1, 1993. According to Article 36 of the Treaty of Rome which established the EC in 1957, each of the EC countries can define its cultural patrimony in its national laws according to local taste and tradition. The Directive defines "cultural objects" as those treasures possessing artistic, historic or archeological value under the national legislation or administrative procedures within the meaning of Article 36. Each EC country may also protect its cultural property through national measures. The Directive supplements, rather than replaces, the national legislation of the EC countries.

The Directive specifically applies to classified national treasures that form an integral part of a public collection or the inventory of an ecclesiastical institution. In addition, a Directive Annex defines fourteen categories of objects which may be classified as "national treasures" and that may accordingly be covered by the return procedure introduced by the Directive. The Directive explains that "to facilitate cooperation with regard to return, the scope of arrangements should be confined to items belonging to common categories of cultural object[s]."

The Directive's statute of limitations provides that proceedings may not be brought more than one year after the requesting country becomes aware of the whereabouts of the cultural object and the identity of its possessor or holder. Where these facts cannot be ascertained, legal proceedings may be initiated as long as 30 years after the unlawful removal of the object. The Directive provides for an extension to 75 years where the unlawfully removed object is part of a public or an ecclesiastical collection.

Where the object in question is determined to have been unlawfully removed from the requesting Member State on or after January 1, 1993 and the demand is timely, the court shall order its return. The court may require that the requesting country compensate the possessor. The court has discretion in this area where it finds that the possessor's acquisition was made with "due care and attention." The burden of proof regarding due care is governed by the legislation of the country where the object is located at the time of the proceedings. For example, a Frenchman must meet French standards. The country receiving the object must pay the compensation, the cost incurred in implementing the decision for the return of the object and the cost of measures taken by the national authority for the "physical preservation" of the object.

Approval of the Directive by the twelve EC countries was not easily obtained. Those countries which lay claim to valuable cultural property wanted stricter protection of their cultural patrimony while the countries with active art markets took a more liberal view. Ultimately, ten of the twelve countries voted to adopt the draft for the Directive by a qualified majority. The two Member States which did not approve the draft Directive were Germany and Greece. Germany abstained to show its opposition to the bureaucracy which it believed the Directive would create. Greece voted against the draft to register its disapproval of the 75-year statute of limitations for the return of cultural objects taken from public or ecclesiastical collections. Greece, fearing that it may not be able to locate an object stolen from a public or ecclesiastical collection within 75 years, would have liked to suspend the statute of limitations between the time the requesting country begins legal proceedings and the time when it is able to establish the location of the object. Italy and Britain supported the draft reluctantly.

The Directive is binding on all the EC countries; however, in recognition of the time that certain countries would require to implement legislation, the Directive gave the countries until December 15, 1993 to do so. This period was then extended to March 15, 1994 for Belgium, Germany and The Netherlands.

Whether the Directive and the Regulation will have any significant effect on return of art unlawfully removed from an EC country is questionable. The Directive is a compromise, with some provisions to satisfy both common-law and civil-law nations, granting rights to both the original owner and the good faith purchaser. However, because nations retain the right to define their cultural patrimony within the limitations of Article 36 of the Treaty of Rome, the Directive could be abused by countries with very broad definitions. With respect to uninventoried objects, it would be unlikely for a member state to bring an action for its return because of the difficulty in proving that the object was illicitly removed on or after January 1, 1993.

Joe Och, General Counsel for Sotheby's in London, does not believe that the Directive and Regulation will effectively deter the illicit removal of cultural property from art-rich EC countries until their own export license systems are reformed to reflect a fair balance between the interests of the state, institutions, and private individuals.

The Directive is subject to review in three years when the Council will review the Annex to the Directive as well as the Directive's overall effectiveness. The Commission will also review the relationship between the Annex and the Directive. Necessary adaptations will be made upon the recommendation of the Commission assisted by a Committee established under Article 8 of the Regulation.

Victoria J. Vitrano

1. "When decisions are taken by a qualified majority, France, Germany, Italy and the United Kingdon have ten votes each; Spain has eight votes; Belgium, Greece, the Netherlands and Portugal have five votes each; Denmark and Ireland have three votes each and Luxembourg has two votes. Out of a total of 76 votes, 54 are needed to approve a Commission proposal and enac it it into law." Sheldon Friedman, "The EC vs. NAFTA: Levelling Social Dumping," *ITT Chicago-Kent L. Rev.* 1421, 1424 (1993)

"Lord Peter" the Cheater

Long Beach, California $6-an-hour sports shop clerk? Oxford graduate? English lord? Will the real Charles Crutcher please come forward?

In a move that surprised the judge, the jury, and the press, Charles Crutcher, a.k.a. "Lord Peter the Cheater," finally confessed to having illegally transported a stolen 17th-century painting from the United States to England. Until his unexpected confession, Crutcher had been claiming that his father gave him the 350-year-old painting by Flemish master David Teniers the Younger entitled "A Peasant Filling His Pipe." In fact, the painting had been stolen from the Richard Green Gallery in London, England in 1987.

Crutcher sent the Teniers to the Van Haeften Gallery in London after Johnny Van Haeften agreed to broker the painting in England for Crutcher. In an effort to authenticate the painting, the Van Haeften Gallery sent photos of the oil on canvas to a Teniers expert who alerted the gallery to the fact that the painting had been reported stolen in 1987. At this point, the Van Haeften Gallery contacted the Art and Antiques Squad of the London Metropolitan Police at New Scotland Yard whose investigation led them to Crutcher in the United States, where the FBI took over the case. Shortly thereafter Crutcher was arrested and charged with one count of interstate transportation of stolen property, which carries a maximum sentence of ten years imprisonment and/or a $10,000 fine.

At the time of his arrest, Crutcher was working as a clerk at the Shore Sports shop in Long Beach, California. Co-workers there knew him as Charles de Crèvecoeur. British authorities knew him as Lord Peter Charles de Vere Beauclerk. And British tabloids dubbed him "Lord Peter the Cheater" after he gave British police the slip on two separate occasions, once making a James Bond-like escape by driving through a row of rhododendron.

After two federal hung juries failed to convict Crutcher, Los Angeles Judge Mariana R. Pfaelzer was considering a dismissal of the art theft charge when the defendant decided to plead guilty. According to FBI Special Agent Virginia M. Curry, the case against Crutcher was continually improving and Crutcher's attorney was running out of technicalities. When approached by the prosecutor, Crutcher decided to plead guilty to the charge so that he would only receive a maximum of one year in prison. The judge, after questioning Crutcher about whether he really wanted to confess, imposed the full-year sentence.

Over the last 15 years, Crutcher has masqueraded as a titled British international financier, an investment advisor to the Vatican, and a graduate of Oxford University. In reality, he is a forty-five year old middle-class American, born and raised in Lakewood, California. The Teniers painting was not the only subject of Crutcher's escapades. He was also a Don Juan (often using the pseudonym "de Crèvecoeur," French for "heartache") who had promised to will the 17th-century painting to more than one lady-in-waiting. During the two trials, several of these women came forward with tales of Crutcher's betrayals. One of these stories was told by an ex-girlfriend of Crutcher's who travelled to the LA courtroom from a remote island off Wales.

It is unclear how the painting came into Crutcher's possession. Detective Sargeant Richard Ellis of New Scotland Yard told IFAR that there are charges pending in England against Crutcher for shoplifting from Harrod's, as well as falsifying his resumé to gain employment as a qualified financial planner. The Teniers has been returned to the insurance company in the UK which covered Richard Green.

V.J.V

Athens Theft of Modern Prints

Greek police have alerted Interpol to the theft of 38 modern prints on exhibit at the Goulandris-Horn Foundation in Athens on March 17. The prints included 12 original Picasso lithographs, and works by Matisse, Chagall, Giacometti, Léger, and Miró. According to press reports, the works were insured for over half a million dollars, although it is unclear whether the policy covered the theft outside their regular home. The actual value of the stolen works has been estimated as high as over $2 million

The thief or thieves apparently went through an adjoining garage and broke into the Foundation through an attic-like structure which was not connected to the museum's security system. They made their way down to the first floor exhibit area where they stole the works before exiting through the front door.

According to Greek press reports, employees took turns monitoring security at night. The night of the theft, however, the designated employee was said to be sick and therefore absent from duty.

The stolen prints were on loan from the Stratis Eleutheriades-Teriade Collection in the Mytilene Museum on the Greek island of Lesbos. The Museum's director, Manolis Kaliyiannis, is quoted as stating that "the robbers could not have acted without insider help."

A complete listing of the stolen works is expected in the forthcoming issue of *IFARreports*.

F.S.

Lippo Vanni Illuminations and St. Aubin Returned

Illuminated initial from a recovered Book of Anthems *page.*

U.S. Customs in February returned to the Government of Italy five pages from a 14th-century illuminated manuscript stolen in San Gimignano, Italy in 1986. Each 13 x 21 inch sheet contains a 3 x 5 inch miniature of a sacred figure within an enlarged initial letter. They were estimated to be valued at $100,000.

The pages were among 28 sliced from three volumes of a Book of Anthems in the Diocesan Museum of Sacred Art in San Gimignano (*IFARreports*, February 1988). Sixteen had already been recovered in Rome in June 1992.

The five pages surfaced in 1991 at the Basel Art Fair where they were on exhibit for sale by a Swiss art dealer. An American interested in their purchase arranged to have them examined by another art dealer in Akron, Ohio. On the suspicion that the pages had been stolen, the Ohio dealer contacted Interpol, which in turn was able to confirm with Italian authorities their true origin.

Special Agent Tom Guastini of the Cleveland office told IFAR that U.S. Customs recovered the pages on October 17, 1991 at the request of the Italian government. He added that consequently, the Swiss art dealer petitioned for their return, claiming he had purchased the five sheets in good faith for $28,000 cash from a German doctor, who had since died. As the Swiss dealer was unable to provide any records or receipts, U.S. Customs denied his petition. He then requested that he himself be allowed to return the pages to the Italian government; this request was likewise denied.

F.S.

Drawing by Augustin de Saint -Aubin anonymously returned to IFAR

Missing and believed stolen while on exhibit in New York in January, a pen and ink drawing by Augustin de St. Aubin (French, 1736-1807) was left in a cardboard envelope at the front desk of The Explorers Club (where IFAR is located) on March 7. According to the Club's receptionist, the envelope was left by a middle-aged white male who may or may not have had an accent.

"Le Direction, IFAR, 70 E. 70th St." was handwritten in red ink on the front. It is suspected that the writer is not a native French speaker since "Direction" should be preceded by "La" and not "Le." Also, IFAR's correct address is 46 E. 70th Street.

The drawing is 7 inches in diameter and was executed in 1782 as a design for a medal to commemorate the birth of the Dauphin, the heir to the French throne.

A photo of the work was published in the January 1994 issue of *IFARreports* and in the February issue of *Art & Antiques* as part of that magazine's monthly feature, "IFAR's Most Wanted."

F.S.

Recoveries

Fine Arts

Paintings, Pastels, Mixed Media, Watercolors

APPEL, Karel (American, b. 1921). *Abstract Composition.* Gouache on paper. 45.0 x 58.5 cm. *N91.300.2. Jumet, Belgium. Mar. 1, '91. (*IFARreports*, Aug. '91, no. 712)

BERGHE, Frits van den (Belgian, 1883-1939). *The Smoker.* 54.5 x 49.0 cm. *N91.300.4. Jumet, Belgium. Mar. 1, '91. (*IFARreports*, Aug. '91, no. 717)

CHAGALL, Marc (French, 1887-1985). *Rabbi.* Gouache on paper. 67.0 x 53.0 cm. *N91.300.3. Jumet, Belgium, Mar. 1, '91. (*IFARreports*, Aug. '91, no. 736)

COROT, Jean Baptiste Camille (French, 1796-1875). *The Lake at Avray.* Oil on canvas. 39.4 x 67.2 cm. *N90.325.1. Béziers, France. Apr. 21, '90. (*IFARreports*, Jul. '90, no. 1019)

D'ALOYSIO, A. (Italian, 19th century). *Founding of the Church of St. Francis of Paola,* circa 1815-17. Oil on canvas. 150.0 cm x 210.0 cm. *N92.132.1. Naples, Italy. Jan. 29, '90. (*IFARreports*, Apr. '92, no. 228)

DUGUAY, Rodolphe (Canadian, 1891-1973). *Sea Shore.* 89.0 x 102.0 cm. N92.429.6. Montreal, Canada. Jul. 9, '92. (*IFARreports*, Dec. '92, no. 918)

FORTIN, Marc-Aurèle (Canadian, 1888-1970). *A Tree (Mass or Oak Tree).* 147.0 x 102.0 cm. N92.429.2. Montreal, Canada. Jul. 9, '92. (*IFARreports*, Dec. '92, no. 919)

GÉRICAULT, Jean Louis André Théodore (French, 1791-1824). *Study of a Gray Horse.* Oil on canvas. 46.2 x 38.0 cm. *N90.325.2. Béziers, France. Apr. 21, '90. (*IFARreports*, Jul. '90, no. 1020)

HAYS, Modest (Belgian 1875-1932). *On the Farm in Autumn.* 65.0 x 45.0 cm. *N88.445.1. Drongen, Belgium. Apr. 26, '88. (*IFARreports*, Jul. '88, no. 701)

MAGRITTE, René (Belgian, 1898-1967). *The Heart of the Storm.* Oil on canvas. 80.0 x 66.0 cm. *N91.300.1. Jumet, Belgium. Mar. 1, '91. (*IFARreports*, Aug. '91, no. 744)

MUNTER, Gabriele (German, 1877-1962). *Jawlensky and Werefkin in a Field,* 1908-1909. Oil on board. 32.7 x 44.5 cm. *N93.273.1. Stockholm, Sweden. Apr. 18, '93. (*IFARreports*, Jul. '93, no. 590)

SCHIELE, Egon (Austrian, 1890-1918). *Albrechtstrasse with Houses in Klosterneuburg,* 1906. Oil on paperboard. 29.8 x 19.6 cm. *N93.30.1. Klosterneuburg, Austria. Jun. 18, '92. (*IFARreports*, Jan. '93, no. 7)

SCHIELE, Egon (Austrian, 1890-1918). *Entrance to the Klosterneuburg Carpenter Shop,* 1907. Oil on paper. 24.4 x 32.9 cm. *N93.30.2. Klosterneuburg, Austria. Jun. 18, '92. (*IFARreports*, Jan. '93, no. 8)

Prints, Drawings

CHRISTO, Javacheff (called Christo) (American, b. 1935). *Wrapped Trees - Champs Elysée,* 1969. *N91.300.6. Jumet, Belgium.Mar. 1, '91. (*IFARreports*, Aug. '91, no. 750)

DELVAUX, Paul (Belgian, b. 1897). *Nude,* 1929. 60.0 x 48.0 cm. Signed and dated l/r: PD 29-30. *N91.300.7. Jumet, Belgium. Mar. 1, '91. (*IFARreports*, Aug. '91, no. 752)

DELVAUX, Paul (Belgian, b. 1897). *Nude with a Child.* *N91.300.8. Jumet, Belgium. Mar. 1, '91. (*IFARreports*, Aug. '91, No. 753)

PERMEKE, Constant (Belgian, 1886-1952). *Man Kissing a Woman,* 1927. Signed in l/r: Permeke. *N91.300.5. Jumet, Belgium. Mar. 1, '91. (*IFARreports*, Aug. '91, No. 754)

SAINT-AUBIN, Augustin de (French, 1736-1807). Design for a medal, 1782. Pen, brown ink and wash on paper. Diam. 17.0 cm. *N94.11.1. New York, NY. Jan. 7, '94. (*IFARreports*, Jan. '94, Missing Art Alert, no. 3)

Decorative Arts

Miniatures

VANNI, Lippo (Italian, 1344-75). *Book of Anthems LXVIII D6, p. 185, recto, A Saint.* C for "Cum autdisset." *N88.87.13. San Gimignano, Italy. 1987. (*IFARreports*, Feb. '88, no. 193)

VANNI, Lippo (Italian, 1344-75). *Book of Anthems LXVIII D6, p. 247, recto, Jesus Christ Blessing.* V for "Vidi Dominum." *N88.87.15. San Gimignano, Italy. 1987. (*IFARreports*, Feb. '88, no. 196)

VANNI, Lippo (Italian, 1344-75). Book of Anthems LXVIII D6, p. 3 verso, The Resurrection. A for "Agnus Domini."N88.87.3. San Gimignano, Italy. 1987. (IFARreports, Feb. '88, no. 197)

VANNI, Lippo (Italian, 1344-75). *Book of Anthems LXVIII D6, p. 66, verso, Prophet with a Scroll.* S for "Si oblitus fuero." *N88.87.5. San Gimignano, Italy. 1987. (*IFARreports*, Feb. '88, no. 198)

VANNI, Lippo (Italian, 1344-75). *Book of Anthems LXVIII D6 p. 81 verso, The Ascension .* P for "Post Passionem." *N88.87.6. San Gimignano, Italy. 1987. (*IFARreports*, Feb. '88, no. 199)

Objects

Casket. (Russian, 17th century). circa 1600. Ivory. 16.0 cm. x 30.0 cm. *N89.35.1. Turku, Finland. Aug. 6, '88. (*IFARreports*, Jan. '89, no. 100)

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

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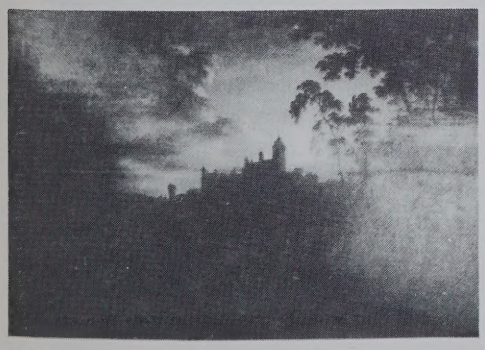

105

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Austrian, 18th Century

104 *Battle Scene*, 1775. Oil on metal. 52.0 x 66.0 cm. Marked on verso with inventory no. 720. *N94.101.2. Dobris, Czech Republic. Oct. 15, '93. Interpol Number : E-103/6-1993

105 *Landscape*. Oil on panel. 57.5 x 81.0 cm. Marked on verso with the inventory no. 697. Cloudy scene with trees at right and a castle on a hill in the background at center. *N94.101.1. Dobris, Czech Republic. Oct. 15, '93. Interpol Number : E-103/6-1993

Canadian, 20th Century

106 FORTIN, Marc-Aurèle (1888-1970). *Landscape in the Gaspésie with the Rock at Perce*, 1940. Watercolor. 45.0 x 57.0 cm. *N94.79.1. Montreal, Canada. Dec. 19, '93. Interpol Number : 93IPO8005

107 PELLAN, Alfred (1906-88). *Portrait of a Woman*. Gouache. 115.0 x 90.0 cm. *N94.79.2. Montreal, Canada. Dec. 19, '93. Interpol Number : 93IPO8005

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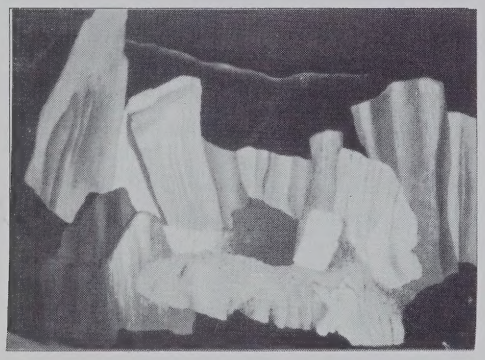

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Czech, 17th Century

108 *St. Anthony of Padua.* Oil on canvas. 71.0 x 61.0 cm. Inscribed at bottom in Latin: This is a true portrait of Saint Anthony of Padua painted in 1660 and based on the painting of St. James in Prague. *N94.108.1. Pribram, Czech Republic. Aug. 21, '92. Interpol Number : E-49/3-1993

Czech, 20th Century

109 TOYEN, Marie Cerminova (1902-80). *Northern Icy Country.* Oil on canvas. 85.0 x 130.0 cm. Signed l/r. Abstract composition in shades of green, blue, grey, and white of rock-like and iceberg-like forms. Title in Czech: Severni Ledova Karajina (Northern Ice Landscape). *N94.107.1. Jarkovice, Czech Republic. May 31, '93. Interpol Number : E-84/6-1993

English, 18th Century

110 *Thomas Sparkes.* Oil on canvas. 81.0 x 71.0 cm. Possibly late 18th/early 19th. *N94.93.3. Brasso Village, Trinidad and Tobago. Dec. 22, '92. Interpol Number : E-184/10-1993

Flemish, 17th Century

111 JORDAENS, Jacob, Studio of (1593-1678). *The King Drinks.* Oil on canvas? 80.0 x 110.0 cm. *N94.78.1. Courtrai, Belgium. Feb. 27, '93. Interpol Number : E-124/8-1993

112 RUBENS, Peter Paul, Attr. to (1577-1640). *Adoration of the Shepherds.* Oil on canvas. 65.0 x 55.0 cm. *N94.76.4. Turin, Italy. Nov. 30, '91. Interpol Number : E-130/8-1993

112

111

French, 19th Century

113 VUILLARD, Edouard (1868-1940). *Cityscape*. Watercolor on paper. 71.0 x 51.0 cm. Depicting the facade of a building with grass and a path in the foreground. Predominant color is light green. With several holes from insect damage along lower edge. N94.93.4. Brasso Village, Trinidad and Tobago. Dec. 22, '92. Interpol Number : E-184/10-1993

114 VUILLARD, Edouard (1868-1940). *Landscape*. Watercolor on paper. 31.0 x 41.0 cm. Signed in pencil l/c. Landscape with people working in a field. N94.93.5. Brasso Village, Trinidad and Tobago. Dec. 22, '92. Interpol Number : E-184/10-1993

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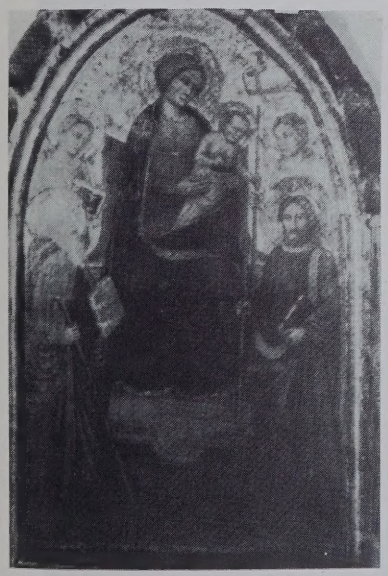

116

French, 20th Century

115 CORTÈS, Edouard L. (1882-1969). *Evening, Paris*. Oil on canvas. 33.0 x 46.0 cm. Signed l/l: Edouard Cortès. *N94.80.1. Montreal, Canada. Nov. 2, '93. Interpol Number : 93IPO7825

Italian, 14th Century

116 GERINI, Niccolo di Pietro (1368-1415). *Virgin and Child Enthroned with Evangelists*. Oil on panel. 53.0 x 30.0 cm. *N94.76.3. Turin, Italy. Nov. 30, '91. Interpol Number : E-130/8-1993

117

Italian, 15th Century

117 ANTONIO, Francesco di. *St. John the Baptist and St. Anthony Abbot*, 1420. Tempera on panel. 42.9 x 24.0 cm. From the Kress Collection. Panels from an altarpiece. Each within a gold frame measuring 54.7 x 34.6 cm. St. John the Baptist holding a cross with a banner with the initials "EA" for the Latin "Behold the Lamb of God". *N94.88.1. Tucson, AZ. Feb. 11, '94.

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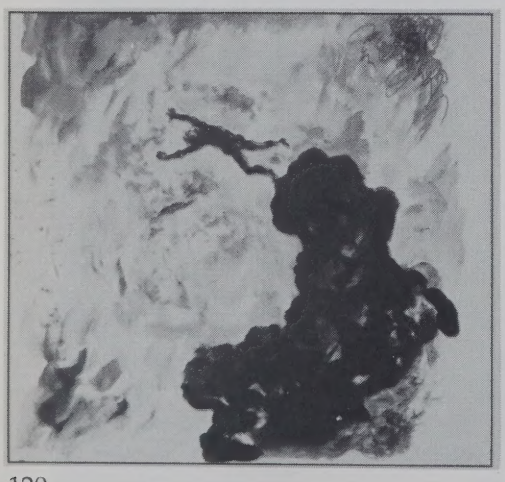

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Italian, 17th Century

118 PARODI, Domenico (1668-1740). *Death of Lucretia*, 1730. Oil on copper. 45.0 x 50.0 cm. *N94.76.2. Turin, Italy. Nov. 30, '91. Interpol Number : E-130/8-1993

Italian, 20th Century

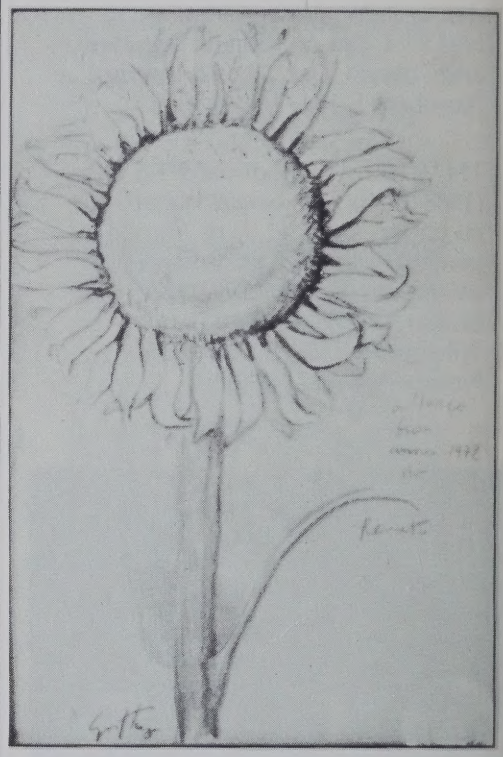
119 GUTTUSO, Renato (1912-90). *Still Life of a Lemon Tree*, 1978. Oil on canvas. 90.0 x 100.0 cm. *N94.94.1. Palermo, Italy. Jul. 31, '92. Interpol Number: E-157/9-1993

120 GUTTUSO, Renato (1912-90). *Suicide of Empedocles*. Watercolor and India ink on paper mounted on canvas. 40.0 x 50.0 cm. Signed l/r. *N94.94.5. Palermo, Italy. Jul. 31, '92. Interpol Number : E-157/9-1993

121 GUTTUSO, Renato (1912-90). *Sunflower*, 1972. Pastel on paper. 30.0 x 20.0 cm. Singed l/l. Inscribed r/c: A Marco Buon Anno 1972/Renato. Depicting a sunflower with the dominant colors pale blue and yellow. *N94.94.4. Palermo, Italy. Jul. 31, '92. Interpol Number: E-157/9-1993

Russian, 19th Century

122 KANDINSKY, Wassily (1866-1944). *Landscape*. Oil on board. 38.4 x 53.8 cm. Signed l/l. In very bright yellow, turquoise, blue, green and pink. *N94.89.1. Los Angeles, CA. Feb. 28, '94.



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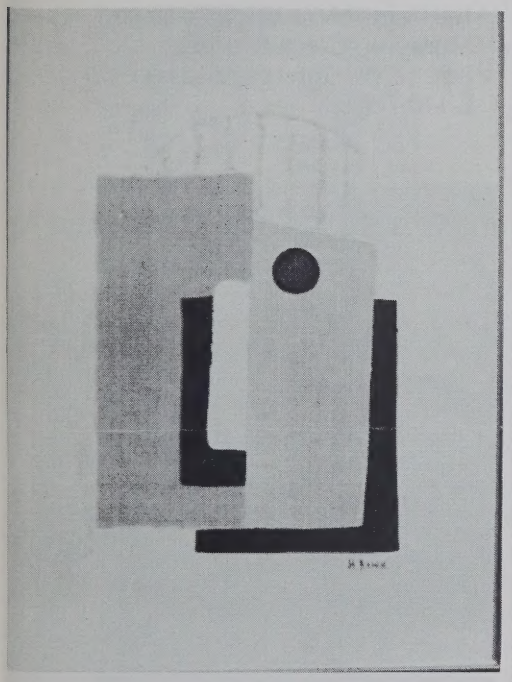
123 KLIUN, Ivan (1873-1943). *Abstract*. Mixed media. 58.8 x 43.5 cm. Signed l/r. *N94.89.4. Los Angeles, CA. Feb. 28, '94.

124 LEVITAN, I.I. *The River Volga*, 1890. Oil on canvas. 10.8 x 15.8 cm. Catalogued as no. 40859. *N94.112.1. Moscow, Russia. May 3, '93. Interpol Number : E-138/8-1993



123

125 SAVRASOV, Alexi Kondrativitch (1830-97). *Pechiorsky Monastery*, 1870. Oil on canvas. 13.0 x 22.5 cm. Catalogued under no. 38680. Depicting a small church on a hill with trees all around and a fence going down the hill; a flat, mirror-like pond at left with a narrow stretch of water at right and across the center; a forest in the background. N94.112.2. Moscow, Russia. May 3, '93. Interpol Number : E-138/8-1993

Russian, 20th Century

126 MALEVITCH, Kasimir (1878-1935). *Reader*. Watercolor. 33.3 x 34.6 cm. Signed l/r. *N94.89.2. Los Angeles, CA. Feb. 28, '94.

127 MALEVITCH, Kasimir (1878-1935). *Talking*. Watercolor. 30.7 x 33.3 cm. Signed l/r. St *N94.89.3. Los Angeles, CA. Feb. 28, '94.

Spanish, 20th Century

128 PICASSO, Pablo (1881-1973). *Two Acrobats with a Dog*, 1905. Gouache on cardboard. 103.5 x 73.7 cm. Signed l/r: Picasso. Dated l/r: 1905. *N94.93.2. Brasso Village, Trinidad and Tobago. Dec. 22, '92. Interpol Number : E-184/10-1993

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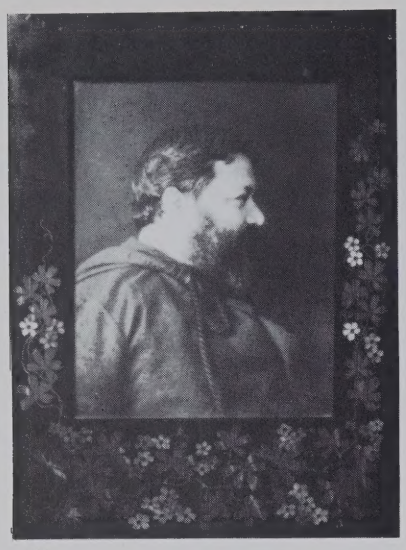

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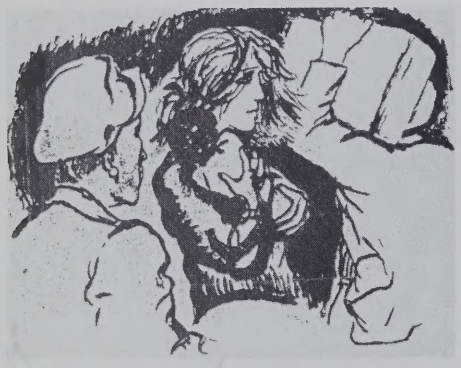

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132

Photographs

American, 19th Century

129 COX, C.H. *Portrait of Henry Hobson Richardson*, 1881. Photograph. Inscribed: "L.L." incised on the photo image. Bears museum catalogue number G85.1.3. Photograph of the architect wearing a beard and a monk's robe, seen in profile. Within a walnut frame circa 1882 by Isaac Scott (1845-1920). Dimensions of frame are 36.8 x 26.2 cm. *N94.95.1. Chicago, IL. Oct. 19, '93.

Prints, Drawings

Italian, 20th Century

130 GUTTUSO, Renato (1912-90). *Emigrants*, 1969. Lithograph. 46.0 x 65.0 cm. Catalogue N2 Bolaffi (1970-1971) No. 95584. *N94.94.6. Palermo, Italy. Jul. 31, '92. Interpol Number : E-157/9-1993

131 GUTTUSO, Renato (1912-90). *Female Nude*, 1976. India ink on paper. 50.0 x 32.0 cm. Signed l/r. Dated 1976. *N94.94.2. Palermo, Italy. Jul. 31, '92. Interpol Number : E-157/9-1993

132 GUTTUSO, Renato (1912-90). *Sunflowers*, 1971. India ink on paper. 60.0 x 85.0 cm. Signed l/r. Dated l/r: "71." *N94.94.3. Palermo, Italy. Jul. 31, '92. Interpol Number : E-157/9-1993

Spanish, 20th Century

133 PICASSO, Pablo (1881-1973). *Two Youths*, 1905. Etching. Ht. 15.0 cm. Signed u/l in the etching: Picasso. Dated u/l within an arrow: 1905. *N94.93.1. Brasso Village, Trinidad and Tobago. Dec. 22, '92. Interpol Number : E-184/10-1993

Sculpture

Austrian, 18th Century

134 SCHWEIGEL, O. *Jesus Christ*, circa 1750. Polychromed wood. Ht. 71.0 cm. From a group showing the Baptism of Christ by St. John. Only the figure of Christ was stolen. *N94.97.1. Stemberk, Czech Republic. Jun. 26, '93. Interpol Number : E-179/10-1993

135 *Angel*, 1729. Stone. Ht. 81.0 to 100.0 cm. *N94.103.1. Ruda nad Moravou, Czech Republic. Feb. 13, '93. Interpol Number : E-110-7-1993

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136 *Angel*, 1729. Stone. Ht. 81.0 to 100.00 cm. Left foot is damaged. *N94.103.2. Ruda nad Moravou, Czech Republic. Feb. 13, '93. Interpol Number : E-110-7-1993

Czech, 14th Century

137 *Virgin and Child*. Polychromed and gilded wood. Ht. 100.0 cm. Inscribed on the base: 3.1.1933 Otto Tietze. Recorded under inventory no. 3722. *N94.106.1. Nachod Martinkovice, Czech Republic. Jan. 1, '91. Interpol Number : E-73/5-1993

Czech, 15th Century

138 MASTER OF MOURNING OF ZEBRAK. *Virgin and Child with St. Anne*. Polychromed and gilded wood. 115.0 x 110.0 cm. Late Gothic. Recorded under inventory no. 1025. The figure of Jesus Christ missing its halo which was left behind when the relief was removed from its mounting. With extensive damage caused by the death-watch beetle to the wood. Dimensions include frame. *N94.105.1. Radimer, Czech Republic. Mar. 3, '93. Interpol Number : E-104/6-1993

139 *Virgin and Child*. Polychromed and gilded wood. Ht. 120.0 cm. Recorded under inventory no. 3728. Hollow standing figure of the Virgin Mary holding a nude figure of the Infant Jesus Christ. With chiselling at the rear of the figure and damage caused by the death-watch beetle. *N94.109.1. Nachod Martinkovice, Czech Republic. Nov. 20, '90. Interpol Number : E-70/5-1993

Czech, 15th Century

140 *Virgin and Child*, circa 1480. Polychromed and gilded wood. Ht. 121.0 to 150.0 cm. Late Gothic period. *N94.104.1. Dolni Olesnice, Czech Republic. Jan. 1, '91. Interpol Number : E-85/6-1993

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140

Czech, 16th Century

141 *Virgin and Child.* Polychromed and gilded wood. Ht. 60.0 cm. *N94.102.1. Karlovy Vary, Czech Republic. Jun. 1, '90. Interpol Number : E-1105/7-1993

English, 14th Century

142 *Entombment of Christ.* Alabaster. 55.0 x 33.0 cm. Recorded under Patrimoine Artistique No. 236113375. Nottingham school. *N94.91.1. Ghlin, Belgium. Aug. 27, '93. Interpol Number : E-161/9-1993

European, 19th Century

143 *Pan with Grapes.* Bronze. Ht. 180.0 cm. *N94.99.1. Preston Candover, England. Sep. 28, '92. Interpol Number : E-97/6-1993

142

French, 14th Century

144 *Virgin and Child.* Polychromed wood. Ht. 150.0 cm. Classified by the Historic Monuments Department in 1992. Restored. *N94.111.1. Saint-Palais, France. Apr. 1, '93. Interpol Number : E-146/8-1993

Greek, 15th Century

145 *Young Girl,* 1450. Antimony. Ht. 71.0 cm. Standing figure of a young girl, barefoot, wearing rustic clothes with a plunging neckline and a headband, holding a bunch or bouquet of edelweiss in her hands which are crossed in front of her. N94.115.3. Limaneria, Greece. Feb. 25, '93. Interpol Number : E-160/9-1993

141

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144

Decorative Arts

Portuguese, 15th Century

146 *Virgin and Child.* Polychromed stone. Ht. 81.0 cm. *N94.113.1. Cantanhede, Portugal. May 16, '93. Interpol Number : E-98/6-1993

146

147

Candlesticks, Candelabra, Lamps

French, 20th Century

147 D'ARGENTAL. Lamp, circa 1920. Glass and metal. Diam. 20.0 Ht. 45.0 cm. *N94.76.1. Turin, Italy. Nov. 30, '91. Interpol Number : E-130/8-1993

Icons

Greek, 19th Century

148 *Virgin and Child*, 1830. 75.0 x 50.0 cm. *N94.74.1. Kallimassia, Greece. Apr. 1, '92. Interpol Number : E-136/8-1993

Greek, Century Unknown

149 *High Priest.* Tempera on panel? 93.0 x 73.0 cm. *N94.114.5. Mavranei, Greece. Apr. 8, '93. Interpol Number : E-147/8-1993

150 *Christ Pantocrator.* Tempera on panel? 93.0 x 73.0 cm. Half-length of Jesus Christ, with a halo inscribed with the Greek letters omicron, omega and nu; holding a gospel in his left hand with the inscription "Ego eimi to fos tou Kosmos" (I am the light of the world) in the book; with the letters "IC" and "XC" in the upper left and right. *N94.114.7. Mavranei, Greece. Apr. 8, '93. Interpol Number : E-147/8-1993

151 *St. Athanasius.* Tempera on panel? 93.0 x 73.0 cm. *N94.114.3. Mavranei, Greece. Apr. 8, '93. Interpol Number : E-147/8-1993

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152 *St. Dimitri*. Tempera on panel? 93.0 x 73.0 cm. *N94.114.6. Mavranei, Greece. Apr. 8, '93. Interpol Number : E-147/8-1993

153 *St. John the Baptist*. Tempera on panel? 93.0 x 73.0 cm. Half-length of a male saint with dark hair and a halo, with angel's wings behind him, carrying his head on a platter in his left hand. *N94.114.4. Mavranei, Greece. Apr. 8, '93. Interpol Number : E-147/8-1993

154 *St. Nicholas*. Tempera on panel? 93.0 x 73.0 cm. *N94.114.1. Mavranei, Greece. Apr. 8, '93. Interpol Number : E-147/8-1993

155 *Virgin and Child*. Tempera on panel? 93.0 x 73.0 cm. With two red circles in the upper corners, each with the the letters "MP" and the Greek letter theta followed by the letter "V." *N94.114.2. Mavranei, Greece. Apr. 8, '93. Interpol Number : E-147/8-1993

Russian, 14th Century

156 *St. Humphrey*. Tempera on panel(?), silver gilt and enamel. 120.0 x 80.0 cm. There are five bullet holes in center left forming a half-moon near the figure's hip. *N94.96.1. Jableczna, Poland. Sep. 21, '90. Interpol Number : E-152/9-1993

157 *Virgin and Child*. Tempera on panel(?), and silver gilt. 120.0 x 80.0 cm. *N94.96.2. Jableczna, Poland. Sep. 21, '90. Interpol Number : E-152/9-1993

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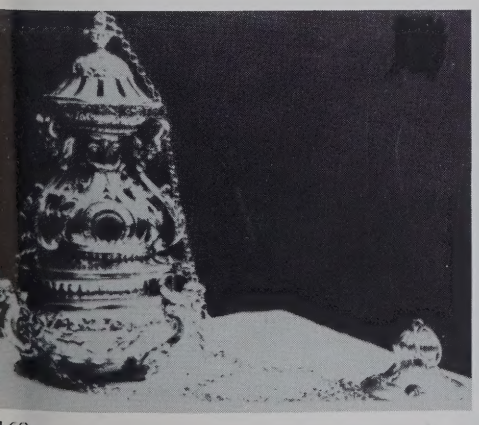

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Russian, 17th Century

158 *Virgin and Child*. Tempera on panel and silver gilt? 35.0 x 28.0 cm. *N94.96.3. Jableczna, Poland. Sep. 21, '90. Interpol Number : E-152/9-1993

Russian, 19th Century

159 *Christ Pantocrator*. Tempera on panel(?), and silver gilt. 38.0 x 35.0 cm. *N94.96.4. Jableczna, Poland. Sep. 21, '90. Interpol Number : E-152/9-1993

Liturgical Objects

Italian, 17th Century

160 Censer, circa 1680. Silver. 29.0 x 18.0 cm. *N94.90.7. Città del Pieve, Italy. Aug. 22, '91. Interpol Number : E-119/7-1993

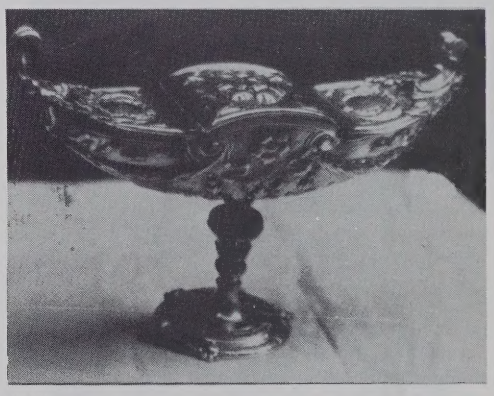
161 Chalice, 1643. Silver. Diam. 11.5 Ht. 24.8 cm. Inscribed: E. Reginaldus Lucarinus E Pus Civitas Plebis 1643. Decorated with a coat of arms. Dated 1643. *N94.90.1. Città del Pieve, Italy. Aug. 22, '91. Interpol Number : E-119/7-1993

162 Incense boat, circa 1680. Silver. 14.5 x 25.0 cm. *N94.90.8. Città del Pieve, Italy. Aug. 22, '91. Interpol Number : E-119/7-1993

Italian, 18th Century

163 Chalice, 1735. Silver? Diam. 14.5 Ht. 26.5 cm. Dated 1735. Bears the arms of Monsignor Argelati under the base along with the date. Decorated with symbols of the Passion. *N94.90.2. Città del Pieve, Italy. Aug. 22, '91. Interpol Number : E-119/7-1993

161



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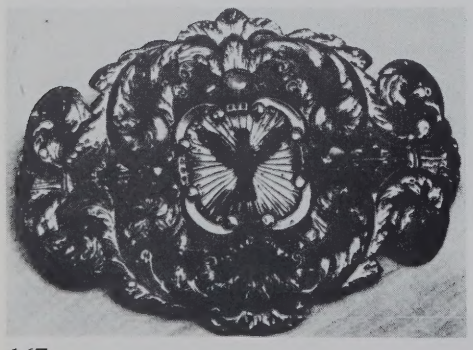

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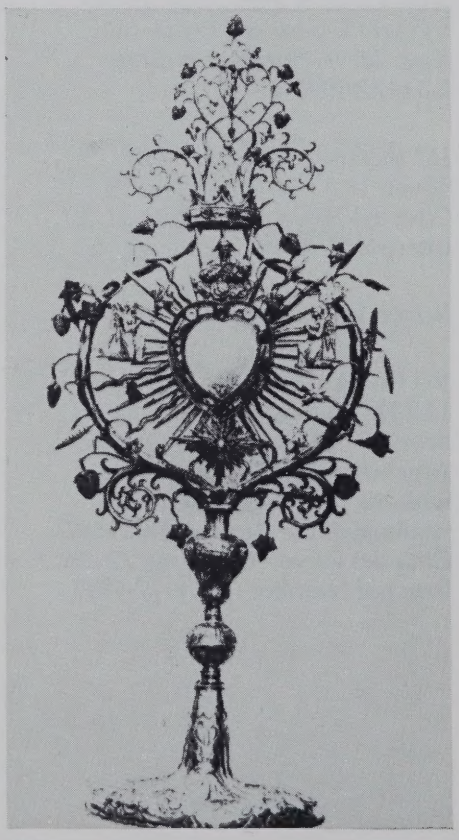
164 Ciborium. Silver. Diam. 14.5 Ht. 28.0 cm. *N94.90.4. Città del Pieve, Italy. Aug. 22, '91. Interpol Number : E-119/7-1993

165 Monstrance. Silver. 72.0 x 37.0 cm. The scrolled base with seated figures of Faith, Hope, and Charity, raised on scroll feet. Partially gilded. *N94.90.3. Città del Pieve, Italy. Aug. 22, '91. Interpol Number : E-119/7-1993

Italian, 19th Century

166 Chalice, 1887. Silver gilt. 23.5 x 18.0 cm. Inscribed: Die Jubilari XXVI M. DEC MDCCCLXXXVII. The circular bowl with filigree work and inset with semi-precious stones above a shaped standard with a knop set with six pieces of coral. *N94.90.5. Città del Pieve, Italy. Aug. 22, '91. Interpol Number : E-119/7-1993



168

Italian, Century Unknown

167 Buckle. Silver and semi-precious stones. 16.0 x 11.5 cm. Set with semi-precious stones. *N94.90.6. Città del Pieve, Italy. Aug. 22, '91. Interpol Number : E-119/7-1993

Polish, 17th Century

168 Monstrance, 1689. Silver gilt. Ht. 60.0 cm. Inscribed on the base: *An. Dni. 1901 Jublio ostensor istud Edwardo Theophilo Ellert Parocho loci procurante sumplib. parachionarum. Radoszkoriens. restauratum et deauratum.* Restored in 1901. *N94.82.1. Dacharzow, Poland.Jun. 4, '93. Interpol Number : E-163/9-1993

Objects of Art

Russian, 20th Century

169 GOLIKOV, I. Box, 1931. Distemper and gilt on wood. 113.2 x 19.7 x 4.0 cm. Signed and dated in Cyrillic In l/r. May bear inventory number KM 3463 AM 63. Jewelry box with painted lid depicting a scene entitled "The Feast." *N94.81.1. Moscow, Russia. Jul. 16, '92. Interpol Number : E-168/9-1993

169

Antiquities

170

170 GOLIKOV, I. Box, 1928. Distemper and gilt on wood? Diam. 7.5 Ht. 2.8 cm. Signed and dated. May bear inventory number KM-1971/a,d, AM-40/a,d. The lid with a scene entitled "The Battle." *N94.81.2. Moscow, Russia. Jul. 16, '92. Interpol Number : E-168/9-1993

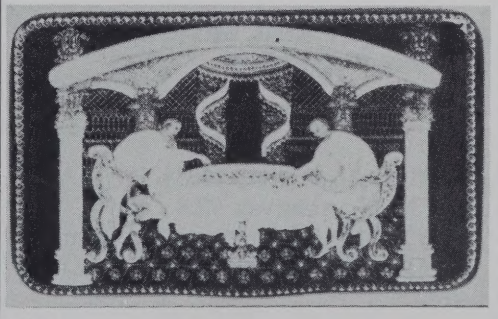
171 GOLIKOV, I. Box, 1926. Distemper and gilt on wood. 2.5 x 3.0 x 4.0 cm. Signed and dated in Cyrillic l/r. May bear inventory number KM-6070, AMM-52. The lid decorated with a scene entitled "The Battle." *N94.81.3. Moscow, Russia. Jul. 16, '92. Interpol Number : E-168/9-1993

171

172 GOLIKOV, I. Box, 1926. Distemper and gilt on wood. 2.4 x 3.1 x 3.6 cm. Signed and dated l/r in Cyrillic. Inscribed in Cyrillic around the border. May bear inventory number KM-6068 AMM-51. The lid with a scene entitled "Sailing on the Volga." *N94.81.4. Moscow, Russia. Jul. 16, '92. Interpol Number : E-168/9-1993

173 GOLIKOV, I. Cigar box, 1924. Distemper and gilt on wood. 2.5 x 8.0 x 13.5 cm. May bear inventory number BPX-140/471. The lid with a scene entitled "Chess Players." *N94.81.5. Moscow, Russia. Jul. 16, '92. Interpol Number : E-168/9-1993

172



173

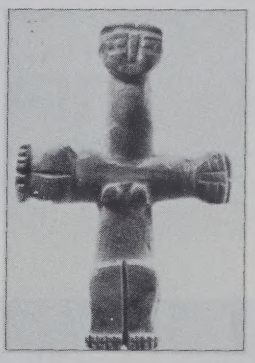
Sculpture

Cypriot, 3rd Millennium, BC

174 Seated woman, circa 3000 B.C. Pale green stone. 8.3 x 5.5 cm. Inventory number inscribed in India ink: 1981/V-4/9. A stylized cruciform figure of a nude seated female, holding a similar, smaller figure at a right angle in her arms. Chalcolithic period. *N94.75.1. Seville, Spain. Jun. 29, '92. Interpol Number : E-120/7-1993

Egyptian, 3rd Millennium , BC

175 Head, circa 2345-2181 B.C. Wood. With a note attached reading: Procès Verbal No. 2201 Administrative-Albadrashim/1993. Head of a man wearing a wig. With numerous age cracks to the wood on the head proper and the shoulders and chest area. VI Dynasty. *N94.110.1. Cairo, Egypt. Jan. 1, '93. Interpol Number : E-165/9-1993



174

175

Miscellaneous

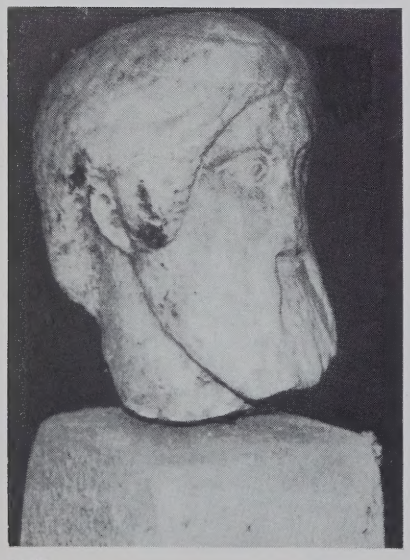
Greco-Roman, 1st Century, BC

176 Funeral stele. Marble. 80.0 x 60.0 x 20.0 cm. Carved in relief. *N94.115.2. Limaneria, Greece. Feb. 25, '93. Interpol Number : E-160/9-1993

Greek, 4th Century, BC

177 *Theognis*. Marble. From the Thasos school of sculpture. Head of man with a full beard and long moustache. Surface pitted and erosion to the nose with a dark stain on the hair near the ear. *N94.115.1. Limaneria, Greece. Feb. 25, '93. Interpol Number : E-160/9-1993

176

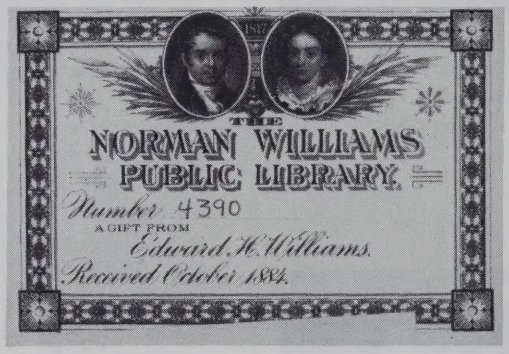


177

Books, Documents, Manuscripts

American, 19th Century

178 AUDUBON , John James, After (1793-1878). *Birds of America*, 1860. 100.0 x 68.0 cm. With a bookplate in front from The Norman Williams Public Library, similar to that illustrated. Donated in 1860. Published by Roe Lockwood & Son, New York, 1860. With 105 colored plates by Bien. *N94.92.1. Woodstock, VT. Mar. 20, '94.



178

Polish, 19th Century

179 *Bible*, 1802. Paper, ink and silver. 13.8 x 7.7 x 4.5 cm. Inventory number printed on inside: STLI2475. Also on inside, on the first blank page, printed upside down is the number M294. In Hebrew. With a silver binding, engraved title, and with a design of four animals resembling lions on the cover, with side clasps. N94.83.1. New York, NY. Feb. 11, '94.

Missing Art Alert

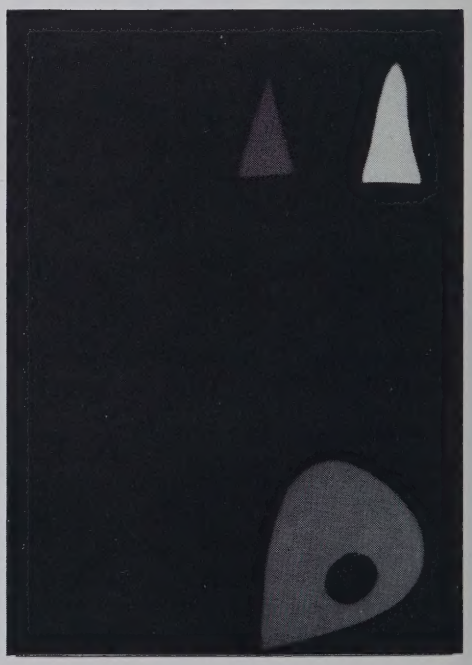
Missing Objects
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegally on the part of any person

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Spanish, 20th Century

3 MIRÓ, Joan (1893-1983). *Tête*, 1973. Oil on canvas. 92.8 x 65.9 cm. *N94.116.1. In transit between Tokyo, Japan and New York, NY. Mar. 14, '94.



3

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